3:Will and Spinden E-5 (1905) 1906
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561 the buyers. The first band was that of "The Dogs Whose Names Are Not Known." To this band boys from ten to fifteen years of age could belong. Maximilian was told that at first older men might belong to this band but that this was afterwards changed. Admission to this society and the learning of the dance was bought from a member by the boy's father. Maximilian says that the dances of all the bands were about the same, the differences being in the songs. Each band had a particular drum and rattle.

The second band was the "Band of the Crows" composed of men from twenty to twenty-six years of age.[1] There was usually an interval between the first and the second band when the man belonged to no group. Crow plumes were the distinguishing feature of this division.

561 625 623 [78] [71] The third society was the "Soldier Band" and was composed of the most distinguished warriors of the tribe. The members of this band could never retreat before an enemy. Another feature was its possession of two sacred pipes. All members of the higher bands belonged at the same time to this one. This group had charge of policing and regulating the village, a well-known feature of the Soldier Band among the Sioux and other plains tribes. They formed a committee which regulated all the important affairs of the nation, fixed the time for hunts and applied all the laws.[2]

561 The fourth division was the "Dog Band." Three members from this wore a red cloth down the back such as all the first band wore. These three were known as the Dogs, and anyone could throw a piece of meat on the floor or in the fire, saying "There, Dog, eat," and any of these three must obey.

The fifth band was that of the "Buffalos" or "Wolves." These in dancing wore the skin of a buffalo head with the horns. The two bravest, chosen by all, who never under any conditions could flee from an enemy, wore the whole head and horns and looked through artificial eyes. This was the only band which had a wooden drum. In this society there was also one woman who offered the two head dancers a basin of water as they danced.

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[1] Op. cit., p. 409.

[2] Ibid., p. 411.

4: Lowie E-5 (1910-1911) 1913
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575 purchasers then called him his "father," stroked his arm downwards with his hand, took the weapon out of his hand, and again put it in its place. 432 The other dancer followed, recounted some of his deeds, and offered the 527 lance to one of the buyers, who received it in the same manner as his predecessor, and then put it in its place. The periods of intermission were filled with smoking, singing and drumming, but no rattles were used. Two other Soldiers also rose, told of how they had stolen horses, medicine bundles, or other possessions, from the enemy, and gave two more insignia to the purchasers. After this had been done four or five times, the wives of the [837] buyers rose. Four of them divested themselves of their robes, quickly seized the lances, and carried them, one after another, outside the lodge. After a while they brought them in again. This ceremony was repeated twice, the disrobed women stroked the arms of the strangers and fathers, put on their robes, and passed outside. The persons stroked were expected to follow them into the woods. This procedure resembled that of the Hidatsa in their medicine festival.[1]

575 Some time after the purchase Maximilian had occasion to observe the dance of the new Half-Shaved Heads. About twenty of them entered the 535 Fort, threw off their robes so as to expose their gaily colored bodies, and 302 formed a circle. They were elaborately decorated and carried the insignia of the dance, such as the otter-wrapped sticks. One man wore a bonnet with horns and ermine strips; another, mounted on horseback, was decorated with paint symbolizing the blood from wounds. Three Soldiers (= Black Mouths) served as musicians. As soon as the drum was beaten, the dancers protruded the upper part of their bodies, and leaped into the air with both feet, at the same time holding their guns ready for firing. Thus they danced in the circle for about a minute, then hallooed, rested for a while, and resumed their performance. After receiving some tobacco, they dispersed, put on their robes, and went to Ruptare, where they also danced among the Hidatsa.[2] A picture of the dance, reproduced from Maximilian's Atlas is shown in Fig. 11.

Black Mouths.

575 The native name of this society is *i'he pxi'here ō'xat'e*, or *numā'k xarā'k* ●625 *ō'xat'e*. Maximilian calls the members of this society "Soldiers." They form the third society in his list, but he states that all the higher classes

[1] Maximilian, II, 274–277.
[2] Maximilian II, 286–287.

4: Lowie E-5 (1910-1911) 1913
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might belong to the Soldiers' class, as the police functions devolved on this society. However, it was necessary that all members should agree to sell; a single negative voice put a stop to the negotiations. Some individuals did not immediately consent to sell when requested in order to exact a greater amount of property from the buyers. The Prince enumerates the undertakings in which the Soldiers took an important part: changes of village sites, buffalo hunts, and other communal movements. More particularly, they took care lest anyone should prematurely startle buffalo herds. Anyone shooting a wolf or other animal at such a time was maltreated, even if he happened to be a chief, and deprived of his gun. In the 'thirties even white people living in the vicinity were subjected to the same rules. The Soldiers frequently forbade the cutting of trees near the Fort, and took away the woodcutters' axes.

Maximilian says that the Soldiers painted the upper part of the face red, and the lower black. Their whistle was made of a crane wing bone. Two pipes, to be smoked on special occasions, remained in the custody of as many pipe-bearers. A rattle was made from a little tin kettle — apparently the baking-powder cans referred to by my own informants — provided with a handle. Among the insignia there were two long, straight poles wrapped with otterskin and decorated with dependent owl feathers. In war these poles were planted in the ground, and must not be abandoned by their bearers. A corresponding regulation applied to one other pole decorated with raven feathers in the manner described and illustrated by Maximilian in connection with a Blackfoot society.[1]

The following origin tradition was given by Wounded-face.[2] Long ago Good-fur-robe assembled the middle-aged men. To the leader he gave one cornstalk, and to the rear man another. "When the enemy chase you," he instructed them, "plant these in the ground and do not run away." Sometimes a cornstalk has five branches at the top. Later, a stick with a spear head was made to represent the cornstalks; owl wing-feathers were tied to its side, as well as crow or raven wing feathers and a raven head. It was wrapped with otterskin, and strips of skin were made to hang down from several points of the staff to represent leaves of the corn. There were two pipe-bearers and two rattlers, the latter taking places next to the spear-carriers, while the pipe men marched in the center. While dancing, the Black Mouths left their circle open at one side. The order in which they marched was: one spear officer, one rattler, the rank and file, the pipe-bearers, the rank and file, the second rattler, the second spear officer. The Black

[1] Maximilian, I, 378.
[2] Cf. Maximilian's version, referred to on p. 300.

834 [326] Some few are modest enough to conceal with one hand
515 what should not be exposed to public view, but even this is done so carelessly as seldom to answer the purpose—a flea or a louse, of which they have a good store, will make them raise the hand to the parts attacked, leaving their nudities exposed. The river being very shallow for some distance from shore, they make no scruple of standing only knee deep, and thus wash themselves before going further to swim; and in coming out they pass close by you as unconcernedly as if they had on a petticoat or shift. They sometimes bundle up their leather garment under the arm or in one hand and walk deliberately into the village to their own huts, where they sit by the fire for some time with their families, they go to bed entirely naked.

834 .....This evening we were plagued for some time by young women, who came in and wanted to lie with us; but as we did not care to accept their kind offers, they retired very much displeased, and muttering something we could not understand.

786 About midnight we were awakened by some extraordinary
832 noise in the village. On going to the outer porch door I saw about 25 persons of both sexes, entirely naked, going about the village singing and dancing. At times they withdrew in couples, but soon rejoined their companions in [327] the dance and song. During this short separation from the rest they appeared to be very closely engaged, and notwithstanding the night was dark I could perceive them occupied in enjoying each other with as little ceremony as if it had been only the common calls of nature. This affair continued about two hours, during which they made the tour of the village several times. What was the meaning of this ceremony I could not learn; but certainly there could be no performance more lascivious than the one I witnessed. The young men kept watch
625] during the night, sitting on the tops of the huts or walking round the village, singing amorous songs to their particular favorites. This is done, I am told, to prevent a surprise in case an enemy may be at
832 hand. Love is not made by entering the tent at night and lying
834 down near the woman, as it is among other nations I have seen. The custom here is to barricade the doors of the huts during the night and not admit the young men. The latter therefore employ the night in addressing love songs to their mistresses, who either come out of the huts immediately, or wait until daybreak, when they

[p. 384 (B)]